Of Interest to Women.

Mrs. Louisa Eldridge at Different Eras in Her Life—Mrs. Ayer on the Care of the Skin—Public School Singing.

WE MUST HAVE SKIN FOOD.

Harriet Hubbard Ayer Tells How to Rebuild the Cuticle.

Remedies and How They Should Be Applied.

A dry, scaly skin is a sure indication of a blood disturbance, and frequently accompanies dyspepsia. The best treatment for it is a careful diet, an avoidance of all highly seasoned food, coffee, tea and alcoholic stimulants. Great attention should be patiently given to diet and general hygiene. Frequent bathing in warm, soft water, and the anointing of the face several times each day and before retiring, with the following lotion, will sometimes quite cure the dry condition and always temporarily allay the itching, which is one of the disagreeable features of this annnoying facial condition.

LOTION FOR SCALY SKINS.

Glycerine (pure)	8 ounces
Cologne	2 ounces
Borax (pulverized)	2 ounces
Alcohol	2 ounces
Camphor water (not spirits of camphor)	16 ounces

Sometimes a dry skin is the result of a long illness where fever has literally burned the cuticle so that it is like parchment. In such case a skin food is better than a lotion.

The skin food which nourishes and builds up the skin tissues and supplies the oils that have been exhausted by heat, is most efficacious if applied at night after a warm bath. It is well to rub it thoroughly into the skin. Massage is excellent in connection with this treatment.

FORMULA FOR SKIN FOOD.

Melt in a water bath three ounces of spermaceti, eight ounces of oil of almonds, four of lanoline, and two ounces of cocoanut oil. Stir briskly until cold; then add, drop by drop, one ounce of orange-flower water and ten drops of oil of jasmin. Keep sealed, except when using.

ANSWERS TO CORRESPONDENTS.

Violet C.—The best way to develop the calf of the leg is to bicycle. Nothing but exercise of the muscles will properly develop the leg under the conditions you name.

Jennie K.—Try the following excellent lotion for chapped hands. Apply night and morning.

LOTION FOR CHAPPED HANDS.

Lanoline	100 grammes
Paraffine (liquid)	25 grammes
Extract of vanilla	10 drops
Oil of rose	1 drop

Brooklyn—It is best to use a very simple powder as a dentifrice for little children. You should begin to take care of the baby's teeth as soon as they appear through the gums. You can buy baby tooth brushes. Each little tooth should have daily attention.

SIMPLE DENTIFRICE FOR THE NURSERY.

Precipitate chalk	4 ounces
Powdered orris root	12 ounces
Gum camphor	1 ounce

Reduce the camphor to a fine powder by triturating it in a mortar with a very little alcohol; then add the other ingredients, and when the mixture is complete sift through the finest bolting cloth. Put up in wide-mouthed bottles.

HARRIET HUBBARD AYER.

PROFESSIONAL LEAGUE.

Fourth Annual Reception Yesterday Afternoon a Charming Affair.

One of the most successful and brilliant receptions the Professional Woman's League has given was held yesterday afternoon at "The Tuxedo," corner of Fifty-ninth street and Madison avenue. The large ball room was decorated with green vines and palms, with not a flower to contrast. The effect was inspiring and only served as a unique framework about the hundreds of handsomely gowned ladies of the League and their guests.

The programme was an excellent one and was thoroughly enjoyed, if the fluttering of handkerchiefs and muffled applause of well-gloved hands are proof.

The Professional Woman's League Glee Club sang several beautiful numbers and did themselves and their director, Mme. Katherine von Klenner, proud. Mme. Camilla Urso rendered a violin solo in her best spirit.

The address of the League's president, Mrs. A. M. Palmer, followed, and was dignified and interesting. Her gown was a handsome dark green velvet, with brocaded waist. Her only ornaments were diamond earrings and brooch. The treasurer's report was read by Mrs. Edwin Knowles. After the installation of officers by the president, Mrs. Palmer, the League Glee Club sang and the, programme closed. Mrs. Palmer then invited the guests to remain and have refreshments. Tea, hot bouilion, ices and cakes were served, and amid the happy chatting and exchange of pleasantries thus ended the fourth annual reception of the League.

GRAMMARETTES.

Pointers for Women Wishing to Speak Pure English, Vide the Best Authorities.

Rooster—

A rooster is an animal that roosts. Almost all birds are roosters—hens as well as cocks. For some inscrutable reason many persons consider it more delicate to speak of the male domestic fowl as a rooster. Why not speak of the pea hen's mate as a rooster, rather than a peacock, or of the little cock sparrow of nursery rhyme as a rooster sparrow. One is just as sensible as the other.

Partook—

To partake means to take a share, therefore one should not say he partook of some beefsteak and a cup of coffee for his breakfast. It is much better English to say just what you mean; that you ate your breakfast. You can, if you wish, invite your friend to partake of it with you; i. e., to take a share with you.

Fix—

Is misused constantly in the sense of arrange. Fix means to attach firmly; to make immovable; hence when you tell Mary Jane to fix herself for dinner you misuse the word. You may arrange your dress, but not fix it. It would be quite as correct to ask Mary Jane to arrange a nail in the wall.

Suspicion—

For suspect is commonly used. Suspicion is a noun, and suspect a verb. You may entertain a suspicion, or you may suspect, but you cannot suspicion a person.

GIRLS IN CAP AND GOWN.

Radcliffe College girls are rejoicing over the recently accorded permission to wear caps and gowns at the coming commencement. For some years the seniors have ardently desired this privilege, but have been unable to make the authorities see the matter as they did. Mrs. Louis Agassiz, president of the college, now says, with her well-known graciousness, that she wishes the girls to govern themselves in the matter, and that perhaps she and others of the faculty have been prejudiced in not liking the English insignia of collegiate honors.

LEAPED INTO MARRIAGE.

The New Woman may take warning from Charlotte Elizabeth, Princess of Bavaria and second wife to the first Duke of Orleans. Squat, small-eyed and ugly, she yearned to become a boy; and in the hope of frightening her into ladylike demeanor her governess told her that girls addicted to leaping always turned to boys. Thereafter the Princess spent her leisure in taking prodigious leaps, one of which so nearly broke her neck that her father determined to marry her off hand to the Duke, who made her at once a great lady at his brother's court.

LADY COOKS AT HOME.

The seventh daughter born with a caul, Tenny C. Claflin, sister of Victoria Woodhull, is now Lady Francis Cook, well known to the philanthropic world of London. In her present world she is never content to lie quiet and let her favorite aims subside. Her latest effort has been crowned with success. Being bent on the harmonizing of sundry diverse elements in the London world, she threw open the long galleries and spacious halls of Doughty House, cast forth her net and gathered in an assemblage as interesting as curious. It was no part of her plan to let her plans be known. Leaders and prominent men and women were simply to be made known one to the other. Entertainment was amply provided. In one gallery a discussion upon the "Deceased Wife's Sister Bill" was inaugurated. In another there was a charming programme of music and behind a great screen a red-robed soothsayer held sway. Besides all this the refreshments were elaborate and well served. Lady Cook realizes how essential is harmony with the inner man, and when all that could be done was done she moved about introducing here and there until opponents in thought and in action were made friends of the hour at least.

HER FIRST SWEETHEART.

Like Queen Victoria, the Empress Eugenie had an American sweetheart—one who might have married her out of hand before Napoleon III. came along but for the Protestant prejudices of his American mother. He was a son of William C. Rives, the American Minister to France in the days of Louis Phillippe, the Citizen King. The young folk were deeply in love—but Aunt Judy Rives had no mind that grandchildren of hers should be brought up in Papistical ways. So she set her foot flat down on the proposed alliance, and bundled the young man off back home. She is, by the way, grandmother to Amelie Rives, now Princess Troubetskoi. That lady, it may be worth while to state, derives her French name through an aunt, who was christened in France, and was god-daughter to Marie Amelie, Louis Philippe's Queen, who was sister to Leopold of Belgium, and to Duchess of Kent, the mother of England's Queen. It is said there is no more certain way of winning ill-will from the new princess than to slur or miscall her name—making it either "Emily," "Amelia"—when it is properly very near to "Omily"—with accent on the first syllable.

WRITERS WHO CAN WRITE.

Speaking of handwriting, Amelie Rives is far from being the only genius whose hand is as clear as copper plate. Mrs. Margaret E. Sangster's hand is beautifully clear; Octave Thanet's can be read at a glance, and is, moreover, a delight to the eye. There is barely a suspicion of scrawliness in Mrs. Ruth McEnery Stuart's; Mrs. Rebecca Harding Davis's writing is as plain as print. Her son Richard's chirography is more angular and masculine, but not less legible. But, taking all things into consideration, the amount she has written, and the fact that most of it was at railroad speed, Mrs. Mary E. Bryan has the most remarkably good hand o' write—as clear and free of carelessness to-day as when she began writing, back in her early teens. In fact, the only person to compare with her in this respect is Marion Harland—Mrs. Terhune, who writes nearly an ideal hand—whether one considers it aesthetically or with regard to the requirements of copy. Among the women story tellers now coming to the front, perhaps Miss Edith Brower sends out the most painstakingly intelligible manuscript.

AUNT LOUISA AT DIFFERENT TIMES ON THE WORLD'S STAGE.

Mrs. Daniel Eldridge is a person known to very few. But Aunt Louisa is a household term. Mrs. Eldridge would probably regard this name by which she is affectionately known as the most valued achievement in her theatrical career. There are few actresses so identified with the history of the stage in this city, as will appear from the story of her first success, as related by herself:

You see, when I began my career, my father was a Philadelphia politician, and very much against my choosing the stage for a profession, but this did not alter my determination to join the band of workers for theatrical fame. I had visited at the Eilser House for a number of years and seen and heard a great deal that was of advantage to me. In a few months I succeeded, when but fifteen years of age, in securing an engagement with the Old Chestnut Street Theatre Company, playing Clementine in "Robert Macaire," in Philadelphia, in 1850.

While playing there Mr. P. T. Barnum made me an offer to play in his museum, then at the corner of Seventh and Chestnut streets, Philadelphia, and there I made my first great hit as Crazy Agnes, in "The Drunkard."

In my time I have played serious characters, as well as comedy ones. My first serious character was the Prince of Wales, in "Richard III.," with Junius Brutus Booth, the father of Edwin Booth. I had no more idea of what Shakespearer was than a newborn babe at the time, for in those days young girls were not taught Shakespearer as they are to-day. As you can imagine, I was very much frightened at the thought of playing with so great a star, as I had been on the stage but a few years at the time. As Mr. Booth did not attend rehearsal I did not have the pleasure of meeting him until shortly before the performance. When he did arrive, and I asked him where I should stand, he answered in the kindliest of tones, unlike the actresses or actors of the present day, who cannot act unless they find you in a certain place and position, "Oh, anywhere you like, my dear!"

While with Mr. Booth I met Edwin Booth, who was then a youth attending his father, and little did I think at the time that I would in the years that should come play old woman characters to the great Edwin Booth.

After my marriage to Mr. Eldridge I retired from the stage for five years. When he failed in business I found it would be impossible, for my family then consisted of three children, to lead a life of luxury any longer, and September 14, 1858, I made my first appearance before a New York audience at P. T. Barnum's Museum.

I should like to tell of an incident in my life which may interest you. A number of years ago, how many I really cannot remember—all I do know is that President Hayes occupied the chair, and at that time it was very much more difficult to obtain an audience with the President than it is to-day—a young lady friend and myself were out for a walk in Washington. The thought occurred to me that I should like to pay the President of the country I so dearly loved, and whose Stars and Stripes I prized as the dearest treasure given to a nation, a call. My friend doubted very much that I should succeed, but I had made up my mind, and that was all that was necessary.

After sufficient questioneing on the part of the guards at the different entrances, who seemed to know by instinct that I was not to be outdone, we were ushered into the anteroom of the President's apartment. There we were informed that the President was engaged, but would be at leisure in a few moments.

When we were ushered in the President at first seemed displeased, but when I told him that we had come all the way from New York to see him and shake hands with him, he smiled and said that he was delighted to see us. After we had seen all the relics the room contained, we took our departure. My friend did not recover her equanimity for some time after we reached the street, and to this day always refers to the amount of nerve I displayed in seeing the President, when others found it so difficult to even shake hands with him on reception days.

THE CONNUBIAL EYE.

"In writing to a man," said Mrs. Caustique, to the young woman she was piloting over social shoals and quicksands, "whether he is married, single or semi-attached, keep strictly to this rule. Write nothing you would not be entirely willing to have his wife read—supposing her to be some other woman than yourself."

It is a wise precaution to give implicit instructions to servants under no pretext to deliver a wheel to any messenger without either a written or a verbal order from the master or mistress. It is a favorite trick of thieves to call and assert they have come from the makers, authorized to make repairs.

A NOVEL PANACEA.

The latest relief offered the over strained society woman is the dentist's chair. One of the number said recently that she had been so rushed that the enforced quiet became a rest and the concentrated attention she was forced to give the real pain almost pleasant.

Effie—Mamma, when I'm grown up, and if I don't marry anybody, shall I be an old maid like Aunt Tabitha?

Mamma—Yes, dear.

Effie—And if I marry, shall I marry somebody like papa?

Mamma—Yes, darling.

Effie (after a pause)—Well—it is a hard world for us women.—Maurice Greiffenhagen.

THE LAST NEW CLUB.

Peter Paul Rubens is the fat woman's friend. In his day he made her the fashion. A study of his paintings reveals so many stunning gowns, such fine poses and such becoming colors that he is a providence to the fat, al r and forty. Some twenty women have formed themselves into a body known as the Rubens Club, and are soon to bedeck themselves only with gowns modelled after those of the artist. They employ a professional designer, and have a clubroom where they meet and consider the merits of the fabrics submitted and discuss the designs offered.

Is the friendship of two women always a coalition against a third?

GOING ON TO-DAY.

Mr. and Mrs. Andrew C. Zabriske, of No. 716 Fifth avenue, will give a dinner to-night in honor of ex-President Harrison and Mrs. Dimmick.

Miss Viola Hill, of West Seventy-eighth street, gives a tea this afternoon.

The Salmagundi Club, of No. 14 West Twelfth street, are holding a "poster exhibition," which will continue until March 2.

Some people decry the use of toe clips for wheelwomen, but it is hard to see why they should be debarred from an advantage that is in no way inconsistent with femininity. Toe clips prevent the feet from bouncing off the pedals when crossing rough ground, and they are of great use in hill climbing. No counterbalancing disadvantage has yet been pointed out.

THE ETERNAL FEMININE.

The latest move on the part of the woman is to secure the street cleaning. Mrs. Mary M. Pickerell, of Denver, has obtained the contract by making a bid $6,000 less than that of her predecessor. It has been claimed and claimed again that woman's experience as housekeeper should make her especially valuable in this field. It remains for Mrs. Pickerell to vindicate her own and her sex's right to the reputation of economists.

The Philadelphia Ledger says: "Women in Holland are employed as watchers at the railway crossings, and no accident has ever occurred through a woman's carelessness.

SOME NECK DRESSING PREPARED FOR THE TAILOR-MADE GIRL.

Due consideration has been given to fashioning appropriate styles of neckwear for the tailor-made girl. As a result of such attention some very interesting specimens are on display at the leading houses. Among them is the old-fashioned "choker," which was a source of never-ending discomfort to Napoleon. It has been restored to favor and comes to us in a new garb. Originally it was of muslin; now it is satin. The high stock is made of white satin in this instance. It is finished with a cord at the top and terminates in two narrow strings, which cross at the back and tie at the front in a bow. Either in a combination of delicate colors or in aggressive hues they are everywhere to be seen.

Canvas chemisettes are a startling novelty. One in ecru, decorated with a dark blue satin cord, defining the overlapping seam at the front and bordering the plain stock collar is particularly attractive. In lieu of gold buttons a row of pearl ones is set down the front. With it is worn a navy blue string tie.

Linen collars and cuffs are the vogue, in uncommon cut and pleasing variety. The latest ones have three flaring points sewed to a plain band, which stand out from the neck. Each point is formed of tucks, and a row of hemstitching. The tucks may be of colored lawn laid over the white linen foundation. The cuffs are cut in similar fashion, only a trifle deeper. They are puritanical in simplicity, but a modiste accessory for the toilet of the up-to-date woman.

A very natty linen set is that which reckons in the kerchief. The collar and cuffs are of linon batiste, with self-colored squares of insertion set on edge through the centre. A deep edge of the lace borders the batiste kerchief, which is intended for ornament only, and is worn tucked in the sleeve, the ends falling carelessly over the hands.

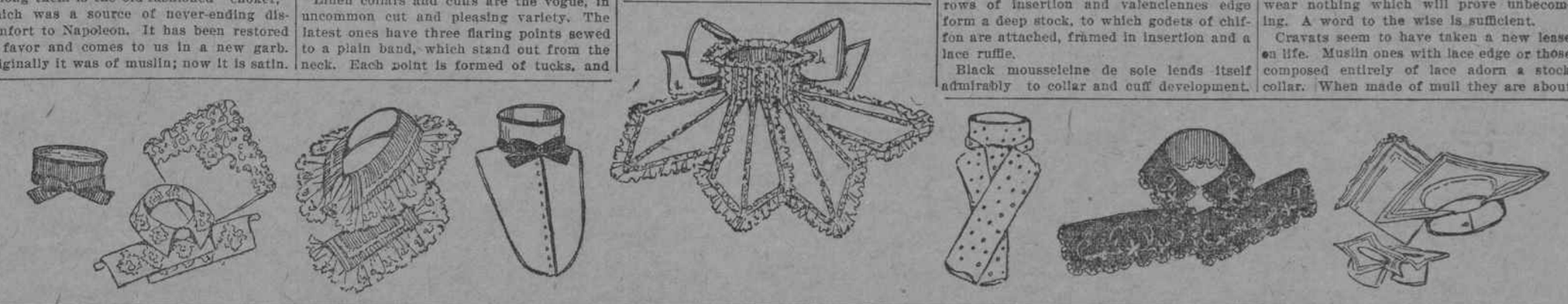
A turn-over collar of deep ecru batiste is a very effective adjunct for a tailor-made gown. It is formed of many bands of lace insertion, alternating with tucked strips of the material, which springs into a full ruffle ,edged with valenciennes, below the neck band. This dress furbelow is useful for wear at afternoon teas, or on unceremonious occasions, when a delicate compliment should be paid the hostess by "fixing up a little" for the call.

An attractive affair, which will relieve the severity of the bachelor maiden frock, is a "frou-frou" collarette. Heightened rows of insertion and valenciennes edge form a deep stock, to which godets of chiffon are attached, framed in insertion and a lace ruffle.

Black mousseleine de soie lends itself admirably to collar and cuff development. A narrow band of the mousseleine has a scolloped edge outlined in very fine honiton braid. A Colonial wreath design is wrought in honiton appliqued. The leaves and flowers are done in a coarser quality of the braid. A plain cuff is worn with it, in which the same braid treatment is observed.

Four-in-hand ties of every shade of creponette imaginable are a freak of fashion, in which women are supposed to delight. They are built upon the same unwieldy plan as those which provoke men to wrath. They are decidedly ungainly in appearance. Women elect to wear nothing which will prove unbecoming. A word to the wise is sufficient.

Cravats seem to have taken a new lease on life. Muslin ones with lace edge or those composed entirely of lace adorn a stock collar. When made of mull they are about one-quarter of a yard in width and thirty-six inches long. It is unnecessary to wear a stock with these, but fold about the neck and tie in a full bow, locating it under the chin or at the back of the neck according to fancy. These launder easily, and, it is said, are to be the vogue when Summer gowns are to the fore, instead of ribbons, which are expensive and unsatisfactory luxuries for warm weather wear.



PUBLIC SCHOOL SINGING.

The Daughter of the Late George Ticknor Curtis Introduces a New Method.

Superintendent Schauffler, who has charge of the music in the public schools, has been trying a new method. It is that of a woman, Miss E. C. Curtis, daughter of the late George Ticknor Curtis. An interview with her revealed much of the how and the why. Her system can hardly be said to be incorporated as part of the public school regime, but it has been studied by many of the singing teachers, and Miss Curtis herself is always a welcome volunteer.

The peculiar starting point of the theory is that every normal human being can be taught to sing. Some may require more time and patience than others, but a degree of success can be obtained if the right method be employed.

In response to an inquiry as to how this can be Miss Curtis said: "Inasmuch as every human being has a speaking voice, there is some one tone at least which can be struck. Starting with that as a foundation, the scale can be cultivated. The mistake oftenest made is that of making an imperative starting place. In the case of a class the method must necessarily be modified, but the same fundamental truths hold good.

"Children should learn to sing before they attempt the piano, harp or violin. The voice is an instrument which every human being carries about with him. It costs him nothing and it requires far less practice than any played by the fingers. It is the material best suited to preliminary instruction. Many fine singers are dependent upon the piano, but it should not be so. A person properly taught should be able to sing any new song from the notes alone. The piano ought to be a support and accompaniment, but not an essential leader.

"Children always sing better in the higher registers. To begin with the speaking tones is to strain the vocal cords. By striking a high note, which they all can reach with ease, a point of departure is obtained and the downward scale becomes easy. Just as it is easier to go downstairs than up, so it is easier to let the voice fall, note by note, than to raise it from the lowest note in the scale to the highest. In the case of an individual, a little testing will always reveal the highest note easily reached. In the case of a class in a large public school one must find that suited to the average voice. There may be a few children who think they cannot sing. The tacher must watch out for those and give them separate training. A good plan is to have all the class march by in single file and to listen intently. Very soon it will be discovered which of the number are out of key.

"The most obstinate case I ever knew was finally conquered by a game. The boy declared that he could not strike the note. I kept him after the class and suggested we should play that we were cats and say 'Meaow!' 'Meaow!' as pussy does. He thought it great fun and lifted his voice at once. By keeping him company and guiding his voice I soon had the high tone I wanted. Then I made him sound it again and again while I struck the note on the piano. From that point the scale became a simple thing. A little practice and the child realized that he could sing as well as his companions. Another time we played through a whole menagerie, growled like bears and yelled like hyenas, until I was convinced the child that his voice had a range from high to low.

"The old-fashioned rule is to sing up. Every teacher knows the break that is apt to occur between the lower and middle register and has resorted to singing down over it. I believe that I am the first to apply the rule to the break between the middle and upper. It was my own experience with my own voice that taught me. Going from high to low means relaxation of the vocal cords and is necessarily far easier than the stretching that occurs in going from low to high.

"In the schools no instrumental music is taught, but in my own classes I teach singing, reading and a knowledge of the keyboard of the piano at one and the same time. The school in West Fifty-second street, near Eighth avenue, is peculiarly illustrative of the benefit that has been gained. Miss Egbert, the principal, is in hearty accord, and Miss Greer, who has charge of the music, follows my system as completely as possible. Not infrequently I, myself, give a lesson, and in a comparatively short time a remarkable improvement has been made.

"What I call the ha-ha exercise has had great success. The difficulty with children is that they will cramp their throats. It is impossible to sing ha-ha without opening both mouth and throat. Therefore I find it most beneficial. It cultivates a right method. It induces pure, clear tone and it strengthens the voice. Singing ha-ha down through the scale is excellent practice, and it is well to introduce the exercise with every lesson.

"My method with my own class is to hang upon the wall a blackboard on which the music staff is painted, a picture of the piano keyboard and a modulator or scale ladder. I place one child at the piano, one before the keyboard, one before the modulator and one before the blackboard.

"I then sing some familiar song slowly, dwelling on each note. As I do so one child strikes it on the instrument, one points to it on the pictured keyboard, one on the modulator and the fourth writes it on the board. At the same time the remainder of the class sing the name of the tone in the scale. In that way they learn to sound the notes on the instrument, to find their place in the scale and to write the music. After a comparatively short time they are able to produce the sounds at sight."

A FRENCHMAN'S DILEMMA.

"I begin to understand your language better," said a Frenchman the other day, "but your verbs trouble me still; you mix them so with your prepositions. I have just seen my friend, Mrs. James, and she said she intended to break down housekeeping—no, break up, I mean—her health is so broken into, and, since smallpox was broken up in the city, she thinks she will leave for a time."

After some difficulty he was set straight and made to understand that he should say broken up as applied to health, broken out as applied to smallpox; after which he continued:

"Mrs. James tells me her son's engagement is broken—broken off. He seems a nice young fellow and is a breaker, I believe."

And it was some time before his hearers realized that this last was not a pun, but only another eccentricity of the verb "to break"; that young Mr. James is a broker, and that his profession is not that of breaking either engagements or hearts.

It's All in the Family.

[Philadelphia Call.]

Brooklyn has been described as New York's kitchen. That's not so bad. Some of the hottest "roasts" New York ever got emanated from Brooklyn.